# CATALOGUES OF THE ANNUAL LOAN EXHIBITIONS OF THE ROYAL ACADEMY OF ARTS, 1870-1976

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UNDER REVISION.

# EXHIBITION

OF WORKS BY

THE LATE

# SIR LAWRENCE ALMA-TADEMA

R.A. O.M.

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## WINTER EXHIBITION

FORTY-FOURTH YEAR

MDCCCCXIII

WILLIAM CLOWES AND SONS, LIMITED
PRINTERS TO THE ROYAL ACADEMY

The Exhibition opens on Monday, January 6th, and closes on Saturday, March 15.

Hours of Admission, from 9 A.M. to 5 P.M.

Price of Admission, 1*s.*

Price of Catalogue, 1*s.*

Season Ticket, 5*s.*

General Index to the Catalogues of the first forty Exhibitions, in four parts; Part I. 1870–1879, 2*s.*; Part II. 1880–1889, 2*s.*; Part III. 1890–1899, 2*s.*; Part IV. 1900–1909, 1*s.* 6*d.*

No sticks, umbrellas, or parasols are allowed to be taken into the Galleries. They must be given up to the attendants at the Cloak Room in the Entrance Hall. The other attendants are strictly forbidden to take charge of anything.

**The Refreshment Room is reached by the staircase leading out of the Water Colour Room.**

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The Gibson (Sculpture) Gallery and the Diploma Galleries are open daily, from 11 A.M. to 4 P.M. Admission free.

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*All Communications should be addressed to "The Secretary."*

17. 1. 1913
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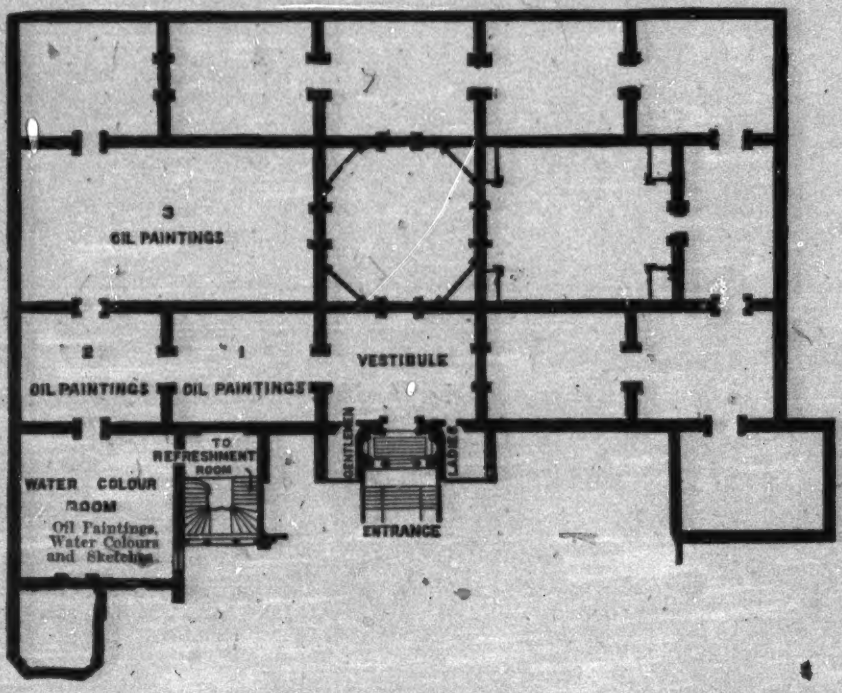
PLAN OF THE GALLERIES.



# SIR LAWRENCE ALMA-TADEMA,

## R.A. O.M.

BORN 1836. A.R.A. 1876; R.A. 1879. DIED 1912.

LAWRENCE (or Lourens as he was christened) ALMA-TADEMA was born on January 8, 1836, at the village of Dronryp, near Leeuwarden in Holland, the youngest son of Pieter Tadema, a notary. His mother, of whom there is a portrait in the Exhibition (No. 15), was early left a widow with a large family to bring up, two her own, the others her husband's by his first marriage. Lawrence was four years old at the time of his father's death. At that early age he already showed signs of the artistic bent of his nature—witness the drawings here exhibited (No. 88)—and though the *res angusta domi* condemned him to a stool in a lawyer's office, he spent every spare moment sketching and drawing, and at fifteen he painted a portrait of his sister which was exhibited in a Dutch gallery, and a year later a portrait of himself (No. 14).

The continued struggle between the desire to do his duty and the longing to follow his inclination brought on a serious illness. His recovery, at one time despaired of, was greatly helped by the decision arrived at by his mother and guardians to allow him to abandon the law and pursue the study of art. Schools in Holland not being for one reason and another available, he went to Antwerp and entered the Academy there under Gustav Wappers. Three of the early pictures, two oils and a water colour, painted during this period, are in the Exhibition (Nos. 28, 122 and 136). From the Academy

he passed into the studio of the Belgian historical painter Henri Leys, and assisted him in the painting of the frescoes in the hall of the Hôtel de Ville at Antwerp in 1859. Pictures now began to follow in quick succession from his brush, "The Education of the Children of Clovis," painted in 1861, being one of the most notable, and gaining for him the following year his first gold medal at Amsterdam. This picture and others of the same period, of which No. 26 in the present Exhibition is an example, represent incidents culled from Gregory of Tours' "History of the Franks."

Following on these subjects from Merovingian Chronicles came scenes from the lives and customs of the Ancient Egyptians. The first was "Egyptians Three Thousand Years Ago," painted in 1863, of which No. 30 is a replica. Others of the same kind followed at intervals, such as "Egyptien à la Porte" (No. 11); at a later period, "The Death of the First-born" (No. 8); and in 1904, after he had visited the land of the Pharaohs, "The Finding of Moses" (No. 155).

His first classical subject illustrating the modes of life under various aspects of the Greeks and Romans was painted in 1865, the year in which, with the French lady he had married in 1863, he moved from Antwerp to Brussels. Among the pictures here exhibited during his four years' stay in that town may be mentioned "Honeymoon" (No. 59), "Tarquinius Superbus" (No. 5), "A Lover of Art" (No. 34), "The Parthenon at Athens" (No. 22), "The Pyrrhic Dance" (No. 6), "The Convalescent" (No. 16), and "Confidences" (No. 9).

In 1869 his wife died, and the year following he settled in London with his two daughters. It was in 1869 that he first exhibited at the Royal Academy, the pictures being "The Pyrrhic Dance" and "A Lover of Art," already referred to. From that time onward his career was one of continued success. Among the principal pictures which he produced during the first years of his residence in England were "The Vintage Festival" (No. 200), "Death of the First-born" (No. 8), "A Picture Gallery" (No. 165), "A Sculpture Gallery" (No. 175), "Water Pets" (No. 63), "An Audience at Agrippa's" (No. 51). This last, exhibited in 1876, procured him his election as an Associate of the Royal Academy. He had previously in 1873 taken out letters of denization in England. His election as an

Academician followed in 1879. Among the chief pictures painted during the interval between these two events were "A Hearty Welcome" (No. 25), "After the Audience" (No. 202), and "A Pomona Festival" (No. 12).

The artist was now at the zenith of his fame, and each year saw some important pictures issue from his studio, most of them illustrative of ancient architecture and of ancient history or incident, as e.g.: "Ave, Cæsar, Io Saturnalia" (No. 204), "The Women of Amphissa" (No. 198), "The Roses of Heliogabalus" (No. 53), "A Dedication to Bacchus" (No. 196), "The Finding of Moses" (No. 155), "Caracalla and Geta" (No. 170), and many other works which, if on a smaller scale, are equally remarkable for beauty of design and exquisite finish of workmanship. Many portraits also belong to this period of his career, including his own, which he painted by request for the Uffizi Gallery at Florence. And in addition to all this, his indefatigable industry found further scope in designing the scenery for plays. Some of his designs for *Coriolanus* are in the present Exhibition (Nos. 129, 131, 133).

In 1871, the year after he came to England, Alma-Tadema married Miss Laura Epps (No. 18), herself an artist of distinction, and settled in a house in Townshend Terrace, overlooking the Regent's Park. Thence he moved, in 1886, to the Grove End Road, where he built himself a house which in all the details of its construction, the beauty of the materials employed, and their application revealed the mind of its author. Happy were those—and they were many—who had the opportunity of seeing it and the treasures it contained, and enjoying the unbounded hospitality of its distinguished owner.

Many honours fell to his lot. His membership of the Royal Academy has been already referred to; he was also a member of the Royal Society of Painters in Water Colours, and an Honorary Member of the Royal Scottish Academy; also of the Royal Institute of British Architects, and of the American Institute of Architects. His foreign honours included membership of the Institute of France, and of the Royal Academies of Amsterdam, Antwerp, Berlin, Munich, Madrid, Milan, Sweden, Vienna, and St. Luke at Rome. Knighthood was bestowed on him by Queen Victoria in 1899, and the Order of Merit by King Edward VII. in 1905. His foreign Orders included the Legion of

Honour of France, the Pour le Mérite of Germany, Leopold of Belgium, the Lion of the Netherlands, the Lion of Nassau, St. Michael of Bavaria, and many others. Dublin gave him the degree of Litt.D., and Durham made him a D.C.L. The medals gained by him at various Exhibitions were many; and he also received the Royal Gold Medal of the Royal Institute of British Architects.

His death took place on June 25, 1912, at Wiesbaden, whither he had gone in the hope of recovering from an illness from which he had been suffering for some time. He was buried in St. Paul's Cathedral on July 5.

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There is a bust of Sir Lawrence Alma-Tadema, by the late Mr. E. Onslow Ford, R.A., in Gallery III.

# CATALOGUE.

*The numbers follow from left to right.*

*The Portraits are described under four sizes:—"bust," the head and shoulders; "half figure," to the waist; "three-quarter figure," to the knee and below; "full length," the entire figure.*

*The terms "to right," "to left," and "on right" "on left," in all descriptions denote the right and left of* the spectator.

*The following abbreviations are used:—b. born; m. married; d. died; r. right; l. left.*

*In the sizes of the Works the height is always placed before the width.*

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**The initials G.G. in brackets indicate that the picture was shown at the Exhibition of Sir L. Alma-Tadema's works at the Grosvenor Gallery in the winter of 1882-83.**

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## GALLERY No. I.

### OIL PAINTINGS—Nos. 1-31.

LENT BY

**1** **SUNDAY MORNING.**

Miss Edith Prance.

Interior of a room; a woman holding a child in her arms stands with her back to the spectator and looks through an open window into a courtyard; beside her sits an old woman reading from a large book. Signed and dated, "L. Alma-Tadema, '71." (G.G.) Panel, 15 by 12½ in.

**2** **THE DEATH OF THE FIRST-BORN.**

Johannesburg Art Gallery.

Portion of an early version of No. 8, painted about 1858. The dead body of Pharaoh's son is stretched across the knees of the King, and supported by the boy's mother. Canvas, 27 by 34 in.

LENT BY

**3 CORNER OF A COURTYARD IN AMSTERDAM.**

THE ARCHDEACON OF DURHAM AND MRS. WILLIAM WATKINS.

On the l. is a doorway, with a pump fixed to the wall beside it. Signed and dated, "L. Alma-Tadema, 1855." (G.G.) Canvas, 18 by 16 in.

**4 THE FLOWER MARKET.**

MESSRS. MAPLE & Co.

A shop occupies most of the r. of the picture; on the l. is the flower girl seated among her wares; standing near are an elderly man, and a girl, and a young man. The artist wrote in 1911, that he intended the young man in the picture to play the rôle of the lover who comes to buy flowers to send, and is unable to make up his mind. Painted 1868. Panel, 16¼ by 22¼ in.

**5 TARQUINIUS SUPERBUS.**

MRS. H. L. DE CANDOLE.

Tarquinius giving his answer to the messengers who enquired what should be done with the principal townspeople of Gubii.

The interior of a garden court, with poppies in the foreground. On the r. stands Tarquinius, holding a sceptre, with which he is cutting off the heads of the tallest flowers; opposite to him, on the l., are a woman bearing a salver on which are keys, and two messengers holding sprigs of myrtle. Signed and dated, "L. Alma-Tadema, '67." (G.G.) Panel, 22¼ by 15 in.

**6 THE PYRRHIC DANCE.**

CORPORATION OF LONDON.

The Pyrrhic dance, which was of Doric origin, was the most celebrated of the war dances of the ancients, and was intended to represent the rapid movements of the body both in attack and defence.

A band of warriors is advancing in the arena from the l., towards the principal spectators in the amphitheatre; they are crouching beneath their shields, held in the l. hand, while the r. grasps a long spear; between the columns on the l. is seen a dense crowd. Signed and dated, "L. Alma-Tadema, 1869." (G.G.) Panel, 16 by 32 in.

This picture and No. 34 were the first pictures exhibited by the artist at the Royal Academy.

LENT BY

7 **A ROMAN PICTURE GALLERY.**

W. K. D'Arcy, Esq.

The title originally given to this picture by the artist was "Amateur de Tableaux."

The painter is standing in the centre and showing a picture placed upon an easel to four persons, three men seated, and a lady reclining on a couch; behind them two other figures, with their backs to the spectator, are examining the paintings on the wall. Signed and dated, "L. Alma-Tadema, 1867." Panel, 23 by 18 in.

8 **THE DEATH OF THE FIRST-BORN.**

Executors of the late Sir L. Alma-Tadema, R.A.

The interior of an Egyptian temple, dimly lighted by a lamp, with priests praying and musicians playing on instruments. At the base of a pillar Pharaoh is seated upon a low stool, and across his knees lies the body of his first-born son, clasped in the arms of his mother, who is bending over him; on the l. is the physician. The light of the moon is shining through the doorway on the r., outside which are seen the figures of Moses and Aaron. Painted 1872. (G.G.) Canvas, 29¼ by 48 in.

A portion of an early version of this picture is seen in No. 2.

9 **CONFIDENCES.**

Lord Joicey.

Two girls, one dark and the other fair, seated on a couch in the corner of a room; beside them is a table on which are several plants in pots; one girl is smelling a flower and leaning over towards the other. Signed and dated, "L. Alma-Tadema, 1869." (G.G.) Panel, 22 by 15 in.

10 **A ROMAN AMATEUR.**

James Briggs-Bury, Esq.

The atrium of a Roman house. The amateur is seated beside a table, on which is a golden lapis lazuli statuette of Venus, which he is showing to some visitors, three men and a lady; through the columns on the l. is seen a garden court with hilly landscape beyond; fountain and statue to r. Signed and dated, "L. Alma-Tadema, 1868." (G.G.) Panel, 21 by 31¼ in.

LENT BY

**11** **EGYPTIEN À LA PORTE.**

MRS. H. L. DE CANDOLE.

Full length figure, standing and leaning against a column. Signed, "L. Alma-Tadema." Painted 1865. (G.G.) Panel, 22 by 15½ in.

**12** **A POMONA FESTIVAL.**

SIR CARL MEYER, BT.

A group of figures dancing in a ring to the strains of music round a tree in full bloom beside a garden wall; in the background is seated an old man, who looks on. Signed, "L. Alma-Tadema, op. cxcviii." Painted 1879. (G.G.) Panel, 18 by 20½ in.

**13** **SAN CLEMENTE, ROME.**

THE MISSES ALMA-TADEMA.

Looking along the south side of the church towards the apse. In the foreground on the l. is the ancient marble screen enclosing the choir; the ambo from which the epistle was read is in the centre of the picture, and behind is seen the baldacchino over the high altar. Signed and dated, "L. Alma-Tadema, Rome, 1868." (G.G.) Canvas, 24 by 19 in.

**14** **Portrait of THE PAINTER AT THE AGE OF 16.**

THE MISSES ALMA-TADEMA.

Half figure seated to r.; head turned and looking at the spectator; with his l. hand he holds a sketch and portfolio on his knee, and with his r. a porte-crayon and brush; dark clothes, white collar; architectural and curtain background. Signed and dated, "L. Alma-Tadema, fec. et inv. 1852." (G.G.) Canvas, 22 by 19 in.

**15** **Portrait of THE PAINTER'S MOTHER.**

THE MISSES ALMA-TADEMA.

D. 1868.

Bust to l.; head turned, and looking at the spectator; green dress trimmed with white lace; dark background. Painted 1853. Canvas, 9½ by 7½ in. (oval).

LENT BY

16 **THE CONVALESCENT.**

THE HON. W. F. D. SMITH.

The title originally given to this picture by the artist was "Intérieur Pompéien—Les Femmes." He had intended to paint a companion picture of "Les Hommes."

Scene in the atrium of a Roman house. In the foreground the convalescent is lying, wrapped in a blue robe, on a couch; at the foot of the couch sits an old woman reading, while an attendant is kneeling down and looking into some vessels on a stove; other figures at the top of the steps in the background, and garden beyond. Signed and dated, "L. Alma-Tadema, 1869." (G.G.) Panel, 27¼ by 18 in.

17 **SORTANT DE L'ÉGLISE.**

LAWRENCE J. BAKER, ESQ.

A number of persons, in 15th Century costume, issuing from the lofty portal of a church. Signed, "L. Alma-Tadema, Antwerp." Painted 1864. Canvas, 21¼ by 15 in.

18 **Portrait of LADY ALMA-TADEMA.**

THE MISSES ALMA-TADEMA.

Laura Theresa, daughter of George N. Epps, Esq.; m. the artist 1871; d. 1909.

Half figure, full-face, looking at the spectator; low-cut red and white dress; l. hand alone visible, holding a fan. Signed and dated, "L. Alma-Tadema, op. clxii. Roma 1876–7." (G.G.) Canvas, 19¼ by 16 in.

19 **Portraits of THE MISSES ALMA-TADEMA as Children.**

THE MISSES ALMA-TADEMA.

The title originally given to this picture by the artist was "This is our Corner."

Two small full-length figures in a room; one standing in front on the r. is holding a book and looking at the spectator, and the other in the background on the l. is seated leaning against cushions. Signed and dated, "L. Alma-Tadema, 1878, op. cx." Panel, 19 by 15 in.

LENT BY

**20** **MISS THACKERAY'S "ELIZABETH."**

STEPHEN MITCHELL, ESQ.

The heroine of "The Story of Elizabeth," by Miss Thackeray.
Half-figure seated to l. beside a table, on which are books and a cup and saucer; in her r. hand she holds a fan; low-cut white dress, flower in her hair. Signed, "L. Alma-Tadema, op. cliv." Painted 1875. Panel, 15¼ by 19 in.

**21** **A ROMAN SCRIBE.**

A. T. HOLLINGSWORTH, ESQ.

The title originally given to this picture by the artist was "Lecteur Romain."
Small full length figure of a man in red and white dress seated in the corner of a room at a table on which are writing materials; he is looking at a roll which he holds in his l. hand, and resting his r. arm on one of the shelves of a recess. Signed, "L. Alma-Tadema." Painted 1865. Panel, 22 by 15¼ in.

**22** **THE PARTHENON AT ATHENS.**

SIR JOHN HOLDER, BT.

The title originally given to this picture by the artist was "Phidias et la Frise du Parthenon."
Phidias, in the centre with a scroll in his r. hand, stands on scaffolding beside the newly-completed frieze of the Parthenon; he is showing his work to Pericles, Aspasia, Alcibiades, Socrates, and others, who are separated from the sculptor by a rope. Signed and dated, "L. Alma-Tadema, '69." (G.G.) Panel, 28¼ by 43 in.

**23** **PLAY.**

MESSRS. MAPLE & CO.

A young girl lying back at full-length upon a tiger skin, and playing with a black cat; on the r. is a short flight of steps leading down into a garden. Signed, "L. Alma-Tadema, op. cliii." Painted 1875. (G.G.) Panel, 10¼ by 35¼ in.

LENT BY

**24** **A ROMAN STUDIO.**

A. T. Hollingsworth, Esq.

The title originally given to this picture by the artist was "Antistius Labeon," whose name, according to the latest authorities, was properly "Titidius Labeo." He was a pro-consul of Gallia Narbonensis, and lived in the time of Vespasian. He was an amateur artist, who painted small panel pictures for his amusement.

On the l. Labeo stands with one foot on a seat; he holds a painting and leans forward towards three figures, an old man and two ladies, who are seated before an easel on which is a picture. Signed, "L. Alma-Tadema, op. cxxxvi." Painted 1874. (G.G.) Panel, 26½ by 37½ in.

**25** **A HEARTY WELCOME.**

The Archdeacon of Durham and Mrs. William Watkins.

The father and mother and the two children are portraits of the artist, his wife, and daughters.

In an enclosed garden full of flowers stands a child who is welcoming home her mother; behind them is an older child bending down to call a dog, and in the r. background the father, with a scroll in his hand, is coming down a flight of steps; near one of the pillars on the l. is a woman with a child. Signed, "L. Alma-Tadema, op. cxc." Painted 1878. (G.G.) Panel, 12 by 36 in.

**26** **THE AMBUSCADE.**

A. Preyer, Esq.

The title originally given to this picture by the artist was "Gunthram Bose." It illustrates a story in Gregory of Tours' "History of the Franks." A party of travellers are being attacked in a wooded gorge by a number of armed men. Signed and dated, "L. Alma-Tadema, 1862." (G.G.) Canvas, 26 by 39 in.

**27** **THE LAST ROSES.**

Lady John Joicey-Cecil.

Small full-length figure of a lady, standing beside a small altar in a wood; she is about to place on it some roses out of a vase which she carries. Signed and dated, "L. Alma-Tadema, '72." (G.G.) Panel, 18 by 15 in.

LENT BY

**28** **THE INUNDATION OF 1421.**

W. E. Cain, Esq.

During the great inundation of the Zuyder Zee in 1421, in which whole villages were destroyed, a baby was saved by a cat, which by jumping from side to side of the cradle as the water reached its feet, kept it afloat. This child was called by the person who rescued it "Cats," and was the ancestor of Jacob Cats, the celebrated Dutch writer. Signed, "L. Alma-Tadema." Painted 1857. Canvas, 21¼ by 25¼ in.

**29** **OLD STAIRCASE AT ANTWERP.**

Mrs. Washington Epps.

A winding staircase in the Exchange, at Antwerp, built in the 16th Century. Painted 1854. (G.G.) Canvas, 19¼ by 14¼ in.

**30** **EGYPTIANS THREE THOUSAND YEARS AGO.**

Andrew C. Gow, Esq., R.A.

A replica of the picture "Comment on s'amusait en Egypte il y a 3000 ans." Painted in 1868.

The interior of a palace in Egypt. A group of figures are watching two women who are dancing and playing musical instruments; on the l. are three musicians. Inscribed, "To my friend Andrew Gow." (G.G.) Panel, 25 by 35 in.

**31** **Portrait of MRS. WILLIAM WATKINS as a Girl.**

The Archdeacon of Durham and
Mrs. William Watkins.

Bust to l.; head turned and looking at the spectator; blue dress; grey background. Signed and dated, "L. Alma-Tadema, 1878, op. cx." Panel, 19 by 15¼ in.

# GALLERY No. II.

## OIL PAINTINGS—Nos. 32-71.

LENT BY

32 **Portrait of MRS. MARCUS STONE.**

MARCUS STONE, ESQ., R.A.

Small full-length figure, seated to l. on a semi-circular seat in a recess; head turned, looking towards the spectator; dark red low-cut evening dress, with short sleeves; pearl necklace; both hands rest upon her lap, the r. holds a fan. Signed, "L. Alma-Tadema, op. ccexxxiv." Painted 1895. Panel, 12 by 9 in.

33 **THE TEPIDARIUM.**

THOMAS J. BARRATT, ESQ.

Small full-length figure of a nude woman lying on a skin and cushions on a marble couch; with her r. hand she holds a strigil, at which she is looking, and with her l. a feather fan. Signed, "L. Alma-Tadema, op. ccxxix." Painted 1881. (G.G.) Panel, 9¼ by 13 in.

34 **A LOVER OF ART.**

CORPORATION OF GLASGOW.

The title originally given to this picture by the artist was "Un Amateur Romain."

The court of a house. A group of persons, consisting of an old man reclining on a couch, another seated, and a young man and woman standing, are looking at a silver statue of a young girl with a dove in her hands, which she has rescued from a snake. Signed and dated "L. Alma-Tadema, Dec. '68." Panel, 31 by 22 in.

LENT BY

35 Portraits of LADY LEWIS AND ELIZABETH.

Sir George J. G. Lewis, Bt.

Half-figure of Lady Lewis, in red dress trimmed with white, standing to l., and looking down at a child seated in a large chair. Signed, "L. Alma-Tadema, op. cccliii." Painted 1899. Panel, 9½ by 8½ in.

36 PLEADING.

Corporation of London.

A young man lies at full length upon a marble seat, and looks up at a girl seated beside him; her r. hand rests upon the back of the seat, and her l. is raised to her head; sea in the background; blue sky. Signed, "L. Alma-Tadema, op. clxvii." Painted 1876. (G.G.) Panel, 8½ by 14 in.

37 "MY DOCTOR" (DR. WASHINGTON EPPS).

Mrs. Washington Epps.

Half figure, seated to r. at a bedside, and feeling the pulse of a patient, whose hands alone are visible; in his r. hand he holds a watch; head turned, looking to r.; dark clothes. Signed, "L. Alma-Tadema, op. cclxviii." Painted 1885. Canvas, 25½ by 20 in.

38 A FAMILY GROUP.

The Misses Alma-Tadema.

Portraits of the late Dr. Washington Epps (No. 37) and the late Lady Alma-Tadema (Nos. 18 and 58), with their two sisters, the late Mrs. Williams and Mrs. Edmund Gosse.

Four half-length figures, partly concealed by an easel holding a picture, at which they are looking; in a mirror in the background is seen reflected the head of the artist, in a broad-brimmed hat. Signed, "L. Alma-Tadema, op. cccxxxviii." Painted 1896. Panel, 12 by 11 in.

LENT BY

39 94° IN THE SHADE.

Sir Herbert Thompson, Bt.

In the foreground a young man, in white clothes and helmet, is stretched at full length, with his head bent down towards a book which he is studying; beside him lies a butterfly net, and in the background stretches a harvest field with the corn in sheaves; blue sky with clouds. Signed, "L. Alma-Tadema, op. clxiv." Painted 1876. (G.G.) Panel, 14 by 8¼ in.

40 THE PARTING KISS.

Henry J. Mason, Esq.

Within the doorway of a Roman house a mother is kissing her child; her carriage is seen waiting outside, and in the background is a street, with the Coliseum at the end. Signed, "L. Alma-Tadema, op. ccxl." Painted 1882. Panel, 43 by 28¼ in.

41 A PRIESTESS OF APOLLO.

R. H. Williamson, Esq.

Small full-length figure, standing to r., beside an arch; wearing a pale mauve robe and tiger-skin, and a wreath of ivy on her head; in her r. hand she holds a libation cup (rhyton). Signed, "L. Alma-Tadema, op. cccvii," and inscribed "To Sir Charles and Lady Hallé." Painted 1881. Canvas, 14 by 12 in.

42 IN THE GARDENS OF THE VILLA BORGHESE.

George Henschel, Esq.

A wall, with a large urn in front of it; an almond tree in blossom; strong sunlight, and blue sky. Signed and dated, "L. Alma-Tadema, 1876." Canvas, 13 by 8¼ in.

43 Portrait of SIR ERNEST A. WATERLOW, R.A.

Sir Ernest A. Waterlow, R.A.

Bust to l.; head in profile to l., leaning upon his r. hand; his l., which is only partly visible, holds a palette and brushes; dark clothes and background. Signed, "L. Alma-Tadema, op. ccc." Painted 1889. Canvas, 24 by 18 in.

LENT BY

**44 INTERIOR OF MÜNSTER CATHEDRAL.**

Executors of the late Sir L. Alma-Tadema, R.A.

View, looking towards the east end; seated figure of a man in the foreground. Painted 1874. (G.G.) Canvas, 8½ by 13½ in.

**45 POETRY.**

National Museum of Wales, Cardiff.

Small full-length female figure, seated beside an open window; she is striking a lyre with her r. hand, and resting her l. upon a case containing a number of scrolls. Signed, "L. Alma-Tadema, op. cciii." Painted 1879. Panel, 14 by 9 in.

**46 CLAUDIUS.**

W. E. Cain, Esq.

Claudius, on the murder of his nephew Caligula, was so alarmed for his own safety that he hid himself in a corner of the palace, where he was discovered by a common soldier, who saluted him as Emperor.

On the r. Claudius is kneeling and stretching out his clasped hands in an attitude of supplication towards a soldier, who bows before him; other soldiers on the l. and at the top of steps in the centre. Signed and dated, "L. Alma-Tadema, '67." (G.G.) Panel, 18½ by 24 in.

The incident is differently rendered in No. 204.

**47 CLEOPATRA.**

Sir Herbert Thompson, Bt.

Bust in profile to l., leaning against a cushion; partly covered by a tiger skin. Signed, "L. Alma-Tadema, op. cxlvi." Painted 1875. (G.G.) Canvas, 21 by 26 in. (oval).

**48 LANDSCAPE.**

G. Blackall-Simonds, Esq.

View, looking across the slope of a grassy hill towards a wooded valley, through which a river runs; cloudy sky. Signed, "L. Alma-Tadema, op. cxci." Painted 1878. (G.G.) Canvas, 8½ by 18½ in.

LENT BY

49 PROSE.

National Museum of Wales, Cardiff.

Small full-length figure of a man in a pale pink robe; he is seated in the shade near the base of a column, and reading from a roll which he holds. Signed, "L. Alma-Tadema, op. cxcix." Painted 1879. Panel, 14 by 9¼ in.

50 Portrait of THE ARCHDEACON OF DURHAM.

The Archdeacon of Durham and Mrs. William Watkins.

Bust to r., head turned towards the spectator; wearing a D.D. gown. Signed, "L. Alma-Tadema, op. cccix." Painted 1891. Canvas, 25¼ by 20¼ in.

51 AN AUDIENCE AT AGRIPPA'S.

T. J. S. Roberts, Esq.

Marcus Vipsanius Agrippa, one of the most important and distinguished men of the Augustan age. It was chiefly by his aid that Augustus succeeded in making himself master of the Roman Empire.

Agrippa, clothed in red, is descending a broad flight of marble stairs, followed by a number of people. On the r., at the foot of the stairs, is a table, on which are writing materials and a silver figure of Mars. Behind the table are two slaves with bowed heads, and near them is a white marble statue of Augustus. In the foreground, where the staircase turns towards the closed doorway, are waiting three suitors, two men and a girl, the latter with a gift in her hands. Signed, "L. Alma-Tadema, op. clxi." Painted 1876. (G.G.) Panel, 35 by 25 in. See also No. 202.

52 Portrait of LADY THOMPSON.

The Archdeacon of Durham and Mrs. William Watkins.

Kate Fanny, daughter of George Loder, Esq., of Bath; m. 1851 Sir Henry Thompson, 1st Bart.; d. 1904.

Half figure, slightly to r., looking at the spectator; black dress, white lace collar, and cap trimmed with dark blue ribbon; dark background. Signed, "L. Alma-Tadema, op. ccliii.," and inscribed, "For Mrs. H. W. Watkins," Painted 1883. Canvas, 25¼ by 20¼ in.

LENT BY

53 THE ROSES OF HELIOGABALUS.

Sir John Aird, Bt.

Heliogabalus, or Elagabalus, became Emperor at the age of 14, and occupied the throne rather less than four years. The whole of his reign was signalised by acts of folly, superstition, and cruelty.

The picture represents one of the entertainments given by him, during which he ordered a canopy which was stretched over the heads of the guests to be suddenly unfastened, whereupon showers of roses fell upon the heads of the company. In the background is seen the Emperor, with many courtiers in attendance, reclining on a raised couch, and surveying the scene. Signed, "L. Alma-Tadema, op. cclxxxiii." Painted 1888. Canvas, 50 by 84 in.

54 Portrait of MRS. F. D. MILLET.

Mrs. F. D. Millet.

Half figure, leaning against cushions; head slightly inclined and looking at the spectator; hands clasped; dark dress. Signed, "L. Alma-Tadema, op. cclxxvi." Painted 1886. Canvas, 25½ by 20 in.

55 AN OLEANDER.

Henry J. Mason, Esq.

A large oleander occupies the centre of the picture; its pink blossoms stand out against a red wall, and the branches spread across a corridor; through them can be seen water with sunlight playing upon it, and some figures in a boat; near the tree is seated a woman clad in dark green and blue. Signed, "L. Alma-Tadema, op. ccxlv." Painted 1882. Panel, 36 by 26 in.

56 Portrait of the REV. A. D. ADAMA VAN SCHELTEMA.

The Dutch Church, Austin Friars.

Late minister of the Dutch Church in London.

Half figure, nearly full face, looking at the spectator, holding a book in his l. hand; wearing gown and bands; brown background. Signed, "L. Alma-Tadema, op. cclxxxvi." Painted 1888. Canvas, 25 by 20 in.

LENT BY

57 **LANDSCAPE NEAR INNSBRUCK.**

EXECUTORS OF THE LATE SIR L. ALMA-TADEMA, R.A.

In the foreground is the slope of a hill; beyond is a valley with rising ground and mountains on the farther side; blue sky. Signed, "L. Alma-Tadema." (G.G.) Canvas, 8½ by 14 in.

58 **Portrait of MISS LAURA EPPS (LADY ALMA-TADEMA).**

MISS ANNA ALMA-TADEMA.

See No. 18.
Half figure, reclining on a couch; full face, looking at the spectator; blue and yellow dress; grey background. Painted 1871. (G.G.) Canvas, 16 by 20 in.

59 **THE HONEYMOON.**

MESSRS. MAPLE & CO.

The title originally given to this picture by the artist was "Lune de Miel."
A young man is seated upon a table with his l. arm round the neck of a girl who stands beside him; he holds a mirror into which both are looking; she holds a skein of wool. Painted 1867. (G.G.) Panel, 38 by 26 in.

60 **THE HARMONIC CLUB GARDENS AT ANTWERP.**

MRS. WASHINGTON EPPS.

Signed and dated, "L. Alma-Tadema, 1860. Antwerp Philharmonic." Canvas, 10½ by 17 in.

61 **EXPECTATIONS.**

MRS. BLACKWELL.

Small full-length figure of a young girl seated in a semi-circular recess; her hands shade her eyes as she looks over the sea at a boat which is approaching. Signed, "L. Alma-Tadema, op. cclxvi." Painted 1885. Panel, 9 by 18 in.

LENT BY

62 THE DEPARTURE (A KISS).

Frau Georg Ebers.

Outside the door of a Pompeian house a carriage stands waiting; within the doorway a lady is stooping down to kiss a child.

The lady and child are portraits of the painter's wife and his younger daughter, and the bust on a pedestal near them represents the painter. Signed, "L. Alma-Tadema, op. ccxix." Painted 1880. (G.G.) Panel, 12 by 5¼ in.

63 WATER PETS.

H. S. Sanders-Clark, Esq.

A lady, in dark and light blue dress, lies at full length on cushions and feeds some fishes which are swimming about in a marble tank sunk in the tesselated floor. Signed, "L. Alma-Tadema, op. cxxxiii." Painted 1874. (G.G.) Canvas, 26 by 56 in.

64 THE WAY TO THE TEMPLE.

Royal Academy.

The Diploma work, deposited by the artist on his election as an Academician.

Within a temple, close to the door, sits a priestess in a red and pink robe; she holds a statuette in her hand, and beside her are a tripod, a large vase, and a number of offerings for sale; through the door are seen several worshippers of Bacchus passing beneath the portico of the temple. Signed, "L. Alma-Tadema, op. cxxxix." Painted 1882. Canvas, 40 by 20¼ in.

65 AFTER THE DANCE.

Henry Francis Makins, Esq.

A Bacchante lying asleep upon a black skin; she holds a tambourine; behind her is seen the base of a large vase. Signed, "L. Alma-Tadema, op. clviii." Painted 1875. (G.G.) Canvas, 23 by 51 in.

66 THE STAIRCASE.

Malcolm R. Aird, Esq.

In the foreground are several figures ascending the staircase, with their backs to the spectator; the landing at the top is crowded with people. Signed, "L. Alma-Tadema." Panel, 17 by 8 in.

LENT BY

67 THE OUTSKIRTS OF A WOOD.

A. H. Louis, Esq.

Trees in the foreground, and open country seen to the r.; cloudy sky. Signed, "L. Alma-Tadema, op. cxliv." Painted 1875. Canvas, 8½ by 18½ in.

68 LANDSCAPE NEAR MUNSTER.

Executors of the late Sir L. Alma-Tadema, R.A.

View, looking across water in the foreground towards a meadow, beyond which are a hedge and buildings; cloudy sky. Signed, "L. Alma-Tadema, op. cxxxv." Painted 1874. (G.G.) Canvas, 8½ by 18½ in.

69 AUTUMN.

The Corporation of Birmingham.

One of a series representing the Four Seasons.
A Bacchante, in a red robe and tiger-skin, and holding a flaming torch in her r. hand and a drinking cup in her l., is dancing before a tripod and a statue of Bacchus. Signed, "L. Alma-Tadema, op. clxxiii." Painted 1877. Canvas, 29 by 15 in.

70 SUNNY DAYS.

Hon. John Collier.

View, looking over undulating country with clumps of bushes; in the l. foreground is a little girl sitting under an umbrella to shade herself from the rays of the sun. Signed, "L. Alma-Tadema, op. cxxxvii." Painted 1874. (G.G.) Canvas, 9½ by 14 in.

71 HAYSTACKS.

The Archdeacon of Durham and Mrs. William Watkins.

Three haystacks standing in a wooded landscape on the bank of a river; labourers are working on the stack in the centre, and taking hay from a waggon beneath it; blue sky, with clouds. Signed, "L. Alma-Tadema, op. clvi." Painted 1875. (G.G.) Canvas, 9 by 14 in.

# WATER COLOUR ROOM.

## OIL PAINTINGS, WATER COLOURS, AND SKETCHES.—Nos. 72-145.

LENT BY

**72** Portrait of MISS KATE MILLET.

MRS. F. D. MILLET.

Head of a child in profile to l. Inscribed "Portrait of Kate for Lilly," and signed and dated, "L. Alma-Tadema, 9/1/91." Pencil, 9 by 5 in.

**73** STUDY OF NUDE FIGURE.

ALFRED PARSONS, ESQ., R.A.

Inscribed, "For Alfred Parsons, L. Alma-Tadema." Black and white chalk on light brown paper, 7½ by 5 in.

**74** SPLASHING.

BRITON RIVIERE, ESQ., R.A.

Drawing of a portion of the picture "A Favourite Custom," exhibited at the Royal Academy in 1909, and purchased under the terms of the Chantrey Bequest.

Two girls bathing in a marble tank. Signed, "L. Alma-Tadema, op. cccxcii." 1909. Pencil, 13 by 21 in.

**75** SKETCH OF A HEAD.

MRS. ANDREW GOW.

Signed, "L. Alma-Tadema," and inscribed, "To greet Coots when she became 17." Pencil, 5 by 6½ in. (oval).

LENT BY

**76** **A STREET ALTAR.**

HAMO THORNYCROFT, ESQ., R.A.

A figure hanging fruit at a small Roman mural altar; another figure seen in the street round the corner. Signed, "L. A. T." Pen and ink, 16 by 8 in.

**77** **DRAWING FOR THE LIBRARY ASSOCIATION.**

THE LIBRARY ASSOCIATION.

A female figure distributing books to a number of figures who are going past her; bookshelves in the background. Signed and dated, "L. Alma-Tadema, 13 Dec., 1898." Pencil, 9 by 9 in. (circular).

**78** **SKETCH.**

MISS HIPKINS.

A subject from Merovingian history.
Signed and dated, "L. Alma-Tadema, 1858." Pencil, 11¼ by 26 in.

**79** **HEADING FOR THE ROYAL ACADEMY ADDRESS TO H.M. THE KING.**

H.M. THE KING.

Four female figures, representing Sculpture, Painting, Architecture, and Engraving, strewing flowers before Their Majesties the King and Queen; on the l. is the wreath sent by the Royal Academy to the funeral of His late Majesty King Edward VII. Signed, "L. Alma-Tadema, op. CD." Painted 1910. Water colour.

The frame of the Address was specially designed by Sir Lawrence at the request of His Majesty. The outer portion is of silver grey maple, the inner of sycamore, the entablature of holly. Inserted in the frame on the l. is a crown-piece of George IV., and on the r. one of Queen Victoria. On the top of the button which opens the frame is a coin of Hadrian.

**80** **GRAPES.**

MISS HIPKINS.

Inscribed, "A little sketch—What a kind friend left for me when she did not find me at Home to-day, 25/10 '82, L.A.T." Pen and ink, 8 by 6 in.

LENT BY

81 ILLUSTRATION TO "THE EGYPTIAN PRINCESS."—Georg Ebers.

Mrs. Washington Epps.

Signed, "L. Alma-Tadema." Chalk on white paper, 12 by 24 in.

82 STUDY OF A HEAD.

J. W. Comyns Carr, Esq.

Signed and dated, "L. Alma-Tadema, 8/7/85," and inscribed, "for his friend J. Comyns Carr." Pencil, 9 by 6 in.

83 THE DEATH OF CHILPERIC.

The Misses Alma-Tadema.

Design for wall decoration in the Gallery, 34 Grove End Road. Pencil, 6 by 9 in.

84 FIRST DESIGN FOR INITIAL LETTER "W" OF ROYAL ACADEMY ADDRESS TO H.M. QUEEN VICTORIA, 1887.

George Henschel, Esq.

A group of four maidens—the Seasons—dancing around a globe with "Fifty" inscribed on it. Signed and dated, "L. Alma-Tadema, 29/7/87." Pencil, 5¼ by 7 in.

85 DRAWING OF A PORTION OF "THE PYRRHIC DANCE."

The Archdeacon of Durham and Mrs. William Watkins.

See No. 6. Signed, "L. Alma-Tadema." (G.G.) Pen and ink, 8¼ by 11¼ in.

LENT BY

**86 STUDY FOR FIGURE IN "THE APODYTERIUM."**

T. HUMPHRY WARD, ESQ.

See No. 169.
Signed, "L. Alma-Tadema." Pencil, 7¼ by 6¼ in.

**87 Portrait of ANNA GRESSIN DE BOISGIRARD (DUMOULIN).**

MISS LAURENCE ALMA-TADEMA.

Mother of the artist's first wife.
Half figure, seated in front in an armchair; nearly full-face, looking at the spectator. Signed and dated, "L. Alma-Tadema, 1868," and inscribed "Pour ma Pauline." Pencil, 10 by 8 in. (oval).

**88 THREE DRAWINGS.**

P. VAN GOINGA, ESQ., JUN.

(i.) Signed and dated, "L. A. Tadema, 1842." Pencil, 6 by 4 in.
(ii.) Signed, "L. Alma-Tadema, oud ses jaar." (Six years old.) Chalk on grey paper, 4¼ by 4 in.
(iii.) Signed and dated, "Lourens Alma-Tadema, oud vier jaar." (Four years old.) Chalk on light brown paper, 6 by 6 in.

**89 Portrait of MISS MACWHIRTER (MRS. SIMS).**

MRS. MACWHIRTER.

Small full-length figure, standing to l. in a room; head turned, and looking towards the spectator; she rests her l. hand on the back of a couch; long fair hair; white straw hat trimmed with flowers, pink bodice, and dark skirt. Signed, "L. Alma-Tadema, op. ccxc." Painted 1889. Panel, 12¼ by 4 in.

**90 YOUTH.**

H. M. ROBINSON, ESQ.

A young man and a girl seated on couches on a terrace overlooking the sea; he is kissing her hand, and she turns away her head. Signed, "L. Alma-Tadema, op. ccclxxxvi." Painted 1907. Water colour, 7 by 12 in.

LENT BY

**91** **FRÉDÉGONDE ET PRÉTEXTAT.**

MISS LAURENCE ALMA-TADEMA.

Small version of the picture painted in 1864.
Prétextat, Bishop of Rouen, was attacked and mortally wounded by assassins hired by Frédégonde, queen of the Franks. When the bishop was lying upon his deathbed the Queen visited him, affecting sympathy, but he saw through her cunning, and denounced her.
Water colour, 8¼ by 11¼ in.

**92** **CALLING THE WORSHIPPERS.**

SIR JEREMIAH COLMAN, BT.

Small full-length figure of a priestess, standing to r., near the corner of a building, at the foot of a flight of steps which lead up to an open space with buildings round it; she is clothed in a blue dress, over which is a leopard skin, and her arms and feet are bare; on her long dark hair she wears a wreath of ivy; her l. arm is raised and rests upon the wall, and her r. hand holds a drinking cup; two other figures in the background. Signed, "L. Alma-Tadema, op. cccxiii." Painted 1892. Water colour, 11¼ by 11¼ in. (square).

**93** **AUTUMN.**

WALKER ART GALLERY, LIVERPOOL.

Three figures; a young man and a girl on the l., and an older man in the centre, are seated on a semi-circular seat, at the back of which is a wood, with rising ground beyond; two other figures on the r.; the ground is strewn with leaves. Signed, "L. Alma-Tadema, op. cxxviii." Painted 1874. (G.G.) Water colour, 6 by 28 in.

**94** **"GOD-SPEED!"**

H.M. THE KING.

Small half figure of a girl looking over the parapet of a house and scattering flowers; other figures seen on the balcony of a neighbouring house, and a triumphal arch in the distance. Signed, "L. Alma-Tadema, op. cccxxii." Painted 1893. Panel, 10 by 5 in.

LENT BY

95 DOLCE FAR NIENTE.

Messrs. Leggatt Bros.

The title given to this picture by the artist was, "A Balcony: Counting the Passers by."

Full length figure of a girl lying prone on a tiger-skin beside an open window, through which she is looking. Signed, "L. Alma-Tadema, op. cxxi." Painted 1878. Water colour, 8 by 17¼ in.

96 A BACCHANTE.

Ellen, Lady Swaythling.

The title given to this picture by the artist was, "Dance before the Thymele."

Small full-length figure, dancing, with a torch in either hand; other figures seen through the open door behind her. Signed, "Alma-Tadema, op. ccxxv." Painted 1881. Water colour, 18 by 12 in.

97 THE QUESTION.

Walter M. Schlesinger, Esq.

A girl is seated upon a marble seat near the sea; she listens to a young man, who is lying upon the seat and speaking to her. Signed, "L. Alma-Tadema, op. clxxxv." Painted 1877. Panel, 6 by 15 in.

98 IN BEAUTY'S BLOOM.

Executors of the late Sir L. Alma-Tadema, R.A.

Heads of two girls, seen through a foreground of plants. Unfinished. Water colour, 6½ by 9 in.

99 Portraits of SIR FELIX AND LADY SEMON.

Sir Felix Semon, K.C.V.O.

Small full-length figure of Lady Semon, standing, facing the spectator, with her hands clasped, and singing; behind her is seated Sir Felix Semon, accompanying her on the piano; tapestry background. Signed, "L. Alma-Tadema, op. ccxvi." Painted 1880. (G.G.). Panel, 12 by 5½ in.

LENT BY

**100** **IL VA À L'ÉGLISE.**

THE ARCHDEACON OF DURHAM AND MRS. WILLIAM WATKINS.

Small full length figure of an old labourer, seen from behind, in a smock frock, going to church. Signed, "L. Alma-Tadema." Black and white chalk on brown paper, 17¼ by 13¼ in.

**101** **FOUR SKETCHES OF FIGURES.**

THE MISSES ALMA-TADEMA.

Signed, "L. Alma-Tadema." (i.), (ii.), (iii.), Pencil, each 5 by 8 in.; (iv.) Study for "The Conversion of Paula," Pencil, 5 by 7 in.

**102** **Portrait of MRS. WASHINGTON EPPS.**

MRS. WASHINGTON EPPS.

Bust; head turned slightly to r., looking at the spectator. Signed and dated, "L. Alma-Tadema, op. cccxciii.," 22 June '09. Pencil, 11 by 8¼ in.

**103** **STUDY OF HANDS.**

ALFRED PARSONS, ESQ., R.A.

Signed, "L. Alma-Tadema, from Portia." Pencil, 9 by 5¼ in.

**104** **Portrait of MISS LAURA EPPS (LADY ALMA-TADEMA).**

MRS. EDMUND GOSSE.

See Nos. 18 and 58.
Bust, to l.; head in profile to l. Signed, "L. Alma-Tadema." Pencil, 7¼ by 5¼ in.

**105** **PAULUS AND HERMAS.**

FRAU GEORG EBERS.

Illustration to "Homo Sum," by Georg Ebers.
Signed, "L. Alma-Tadema, op. cclv." Chalk, 13 by 20¼ in.

LENT BY

106 **A STUDY.**

Mrs. Edmund Gosse.

A girl playing on a flute. Signed, "L. Alma-Tadema." Pencil, 8 by 6 in.

107 **THREE STUDIES OF HANDS.**

The Misses Alma-Tadema.

(i.) Signed, "L. A. T." Pencil, 6 by 10 in.
(ii.) Signed, "L. Alma-Tadema." Pencil, 10 by 6 in.
(iii.) Signed and dated, "L. Alma-Tadema, 18-11-97." Pencil, 9¼ by 12¼ in.

108 **Portrait of MRS. BLACKALL-SIMONDS.**

Miss Edith Gow.

Bust to r.; head in profile to r. Signed and dated, "L. Alma-Tadema, for Edie, 12.9.'98." Pencil, 10 by 8 in. (oval).

109 **BORDER FOR THE KING'S LETTER TO THE NATION.**

Messrs. Raphael Tuck & Sons.

In the centre His Majesty's letter is shown as a banner before the Temple of the British Empire. The Navy and Army are indicated by the names engraved on the plinths of the wall of the Temple. Inside the building on the l. is seen the Lying-in-State of H.M. the late King Edward VII., and on the r., the proclamation of H.M. King George V. In the central foreground sits Britannia, supported on the l. by Religion, represented by Hope praying, and Faith as a Martyr tended by Charity; on the r. is Eloquence, supported by Music, the Fine Arts, Literature, and Science. Signed, "L. Alma-Tadema, op. cccxcix." Drawn 1910. Pencil, 18 by 23 in.

110 **Portrait of "MAARTEN MAARTENS."**

Madame van der Poorten-Schwartz.

Bust, nearly full face, looking away from the spectator. Signed, "L. Alma-Tadema, op. cccxcv." Drawn 1909. Pencil, 12¼ by 8¼ in.

LENT BY

111 TWO STUDIES FOR THE "VINTAGE FESTIVAL."

THE MISSES ALMA-TADEMA.

See No. 200. Pencil, each 9 by 15 in.

112 DESIGN FOR AN ARCHITECTURAL CONFERENCE.

MRS. SYDNEY HALL.

Three female figures. Signed, "L. Alma-Tadema." Pencil, 14¼ by 9¼ in.

113 SKETCH FOR THE HEADING OF ROYAL ACADEMY ADDRESS TO H.M. THE KING.

ANDREW C. GOW, ESQ., R.A.

See No. 79.
Signed and dated, "L. Alma-Tadema, for Andrew Gow, 15 June, 1910." Pencil, 8¼ by 14 in.

114 SKETCH OF ARM AND HAND.

THE MISSES ALMA-TADEMA.

Signed, "L. Alma-Tadema." Pencil, 10¼ by 7¼ in.

115 FOUR SKETCHES OF FIGURES.

THE MISSES ALMA-TADEMA.

(i.) Pencil, 9 by 5¼ in.
(ii.) Pencil, 8¼ by 5 in. Signed "L. A. T."
(iii.) Pencil, 5 by 8 in.
(iv.) Pencil, 9 by 5¼ in.

116 DRAWING.

P. VAN GOINGA, ESQ., JUN.

Signed and dated, "L. Alma-Tadema, 1849, 13 jaar." Chalk on white paper, 13 by 9¼ in.

LENT BY

**117** **A HEAD.**

LADY WATTS.

Drawn for the Artists' War Fund. Signed, "L. Alma-Tadema, Artist War Fund, Berwick Club, Newcastle." Pencil, 11¼ by 8¼ in.

**118** **STUDY OF A HEAD.**

ANDREW C. GOW, ESQ., R.A.

Signed, "L.A.T." Pencil, 6¼ by 8¼ in.

**119** **"ATOSSA."**

MRS. EDMUND GOSSE.

Sketch of a cat. Signed, "L. A. T." Inscribed "Atossa ætatis suæ vii. Hebdomadaire." Pencil, 4¼ by 6¼ in.

**120** **STUDY OF A LAKE IN BAVARIA.**

THE MISSES ALMA-TADEMA.

Unfinished. Panel, 8¼ by 14 in.

**121** **STUDY OF OAK TREE.**

G. D. LESLIE, ESQ., R.A.

Inscribed, "To my dear George Leslie, from his friend L. Alma-Tadema," and dated "1900." Unfinished. Canvas, 14 by 17 in.

**122** **CLOTHILDE AT THE TOMB OF HER GRANDCHILDREN.**

EDWARD VERSPREEUWEN, ESQ.

The eldest son of Clothilde, wife of Clovis the King, had two children, and after their father had been slain in battle with the Burgundians, their grandmother took charge of them. Whereupon Clothilde's other two sons, being jealous, treacherously obtained possession of the children and murdered them. Clothilde buried the children in the Church of St. Peter. In the picture she is shown grieving beside their tomb. Signed and dated, "L. Alma-Tadema, 1858." (G.G.) Canvas, 31¼ by 48 in.

LENT BY

**123 STUDY OF BLUE SEA AND SKY.**

THE MISSES ALMA-TADEMA.

Canvas, 8½ by 14 in.

**124 STUDY OF LANDSCAPE AND FIGURES.**

MISS ANNA ALMA-TADEMA.

Two ladies on the slope of a hill overlooking a wide stretch of country. Unfinished. Canvas, 8½ by 14 in.

**125 STUDY IN THE TEMPLE OF ISIS AT PHILÆ.**

THE MISSES ALMA-TADEMA.

Canvas, 9 by 14 in.

**126 UNFINISHED SKETCH.**

MISS ANNA ALMA-TADEMA.

A nude female figure, leaning back upon a couch. Panel, 15 by 9 in.

**127 SKETCH FOR "THE ROSES OF HELIOGABALUS."**

MALCOLM R. AIRD, ESQ.

See No. 53. Panel, 9 by 15 in.

**128 INTERIOR: 14th Century.**

MISS ANNA ALMA-TADEMA.

Interior of a room; on the l. are a woman and child in bed; opposite to them is a man seated at a table, and holding out both hands towards them. Painted 1863. Water colour, 15 by 12 in.

LENT BY

**129 INTERIOR OF THE HOUSE OF CORIOLANUS.**

JAMES T. BLAIR, ESQ.

Design for the scenery of *Coriolanus*, produced by Sir Henry Irving at the Lyceum in 1901. See also Nos. 131 and 133. Signed "L. Alma-Tadema." Water colour, 14 by 19¼ in.

**130 MIDDAY SLUMBERS.**

MESSRS. MAPLE & CO.

A young girl in a pale mauve robe, drawing a curtain across a doorway, through which is seen the head and arms of a lady who is asleep on a couch beneath a window. Signed, "L. Alma-Tadema, op. cclxxxv." Painted 1888. Water colour, 26 by 10 in.

**131 ANTIUM: MOONLIGHT: BEFORE THE HOUSE OF TULLUS AUFIDIUS.**

SIR JEREMIAH COLMAN, BT.

Design for the scenery of *Coriolanus*. See also Nos. 129 and 133. Water colour, 15 by 19 in.

**132 THE TEMPLE OF ISIS.**

THE MISSES ALMA-TADEMA.

The interior of the Temple of Isis at Philæ; several figures. An unfinished picture intended to represent Cleopatra at Philæ. Canvas on panel, 60 by 42 in.

**133 ANTIUM FROM OUTSIDE THE CITY WALLS.**

E. O'BRIEN, ESQ.

Design for the scenery of *Coriolanus*. See also Nos. 129 and 131. Signed, "L. Alma-Tadema." Water colour, 14½ by 19½ in.

LENT BY

**134** **MELODIE DEL MARE E DELL' AMORE.**

C. Morland Agnew, Esq.

A young girl lying, with her l. hand supporting her head, on a marble seat, and listening to a man playing on the flute; he stands on the farther side of the seat, beneath a large vase; the sea is in the background; clear sky. Signed, "L. Alma-Tadema, op. ccclxxxv." Painted 1907. Water colour, 18¼ by 11¼ in.

**135** **FISHING.**

Arthur M. Samuel, Esq.

A young woman standing near the arch of a bridge through which a stream is seen flowing away to the l.; she holds a fan in her r. hand, a fishing-rod lies on a cushion at her feet. Signed, "L. Alma-Tadema, op. cxlix." Painted 1875. Water colour, 9¼ by 17¼ in.

**136** **FAUST AND MARGUÉRITE.**

Executors of the late Sir L. Alma-Tadema, R.A.

Faust's first meeting with Marguérite as she is coming out of church; numerous other figures. Signed and dated, "L. Alma-Tadema, 1857." Water colour, 18 by 20 in.

**137** **A HEAD.**

Sir George J. G. Lewis, Bt.

An unfinished picture.
Head of a girl, looking to r.; beside her is the outline of another head. Panel, 10 by 15¼ in.

**138** **STUDY OF A BIRCH WOOD.**

Miss Laurence Alma-Tadema.

Signed, "L. Alma-Tadema." (G.G.) Canvas on panel, 7 by 10 in.

**139** **Portrait: MRS. W. G. EDWARDS as a Child.**

Mrs. W. G. Edwards.

Bust, looking to r.; curtain background. Painted 1870. Signed, "L. Alma-Tadema." Panel, 7 by 6 in. (oval).

LENT BY

**140 STUDY OF A STAIRCASE IN THE OLD MUSEUM AT ANTWERP.**

Mrs. Lowenstam.

Signed and dated, "L. Alma-Tadema, 1856." Panel, 15 by 7 in.

**141 THE THREE GRACES.**

Miss Anna Alma-Tadema.

Busts of three maidens. The four circular pictures in the corners represent the Graces of the State, the Home, Religion, and the Arts. Unfinished. Canvas, 25 by 25 in. (diamond-shaped).

**142 SKETCH AT FOWEY.**

Mrs. Sydney Hall.

Looking along a lane, which leads through hilly country; high bank and trees on the l., and a pond in the centre. Unfinished. Canvas, 14 by 9 in.

**143 Portrait of MASTER JOHN PARSONS MILLET.**

Mrs. F. D. Millet.

Bust of a child; full face, looking at the spectator; white dress; brown background. Signed, "L. Alma-Tadema, op. cxcvii," and inscribed, "For my friend Mrs. Frank." Painted 1889. Canvas, 9½ by 7½ in.

**144 CASE CONTAINING SKETCHES AND DRAWINGS.**

The Misses Alma-Tadema.

**145 CASE CONTAINING SKETCHES AND DRAWINGS.**

The Misses Alma-Tadema.

# GALLERY No. III.

## OIL PAINTINGS—Nos. 146-206.

LENT BY

**146** **A TORCH DANCE.**

HERR EDUARD SCHULTE.

A Bacchante, with a lighted torch in either hand, dancing before a temple; the doors are slightly opened, and through them are seen the flute-players within; the ground is strewn with rose leaves. Signed, "L. Alma-Tadema, op.ccxxii." Painted 1881. (G.G.) Canvas, 16 by 8½ in.

**147** **Portrait of MISS ALICE LEWIS.**

LADY LEWIS.

Half-length, seated to l., with her hands in her lap; head to l., slightly turned; white low-cut dress with short sleeves; curtain background. Signed, "L. Alma-Tadema, op. cclxii." Painted 1884. Canvas, 33 by 21½ in.

**148** **Portrait of MARGARET LADY WATERLOW.**

MARGARET LADY WATERLOW.

Small full-length figure, seated in front, leaning back upon the cushions of a sofa; full face; both her hands rest upon a parasol lying upon her lap; light coat and skirt, light blue bodice, black hat and feathers. Signed, "L. Alma-Tadema, op. cccxlix." Painted 1898. Panel, 8½ by 6 in.

**149** **Portrait of MAURICE SONS, ESQ.**

MAURICE SONS, ESQ.

Small full-length figure, playing the violin, and standing slightly to l. in a raised recess in the artist's studio; dark clothes. Signed, "L. Alma-Tadema, op. cccxl." Painted 1896. Panel, 20 by 5 in.

LENT BY

## 150 A SCULPTOR'S MODEL.

Hon. John Collier.

The artist was influenced in painting this work by the discovery in 1874 of the Esquiline Venus, and the figure of the sculptor's model is an attempt to reconstruct this statue.

Interior of a studio, with the sculptor at work; the model stands with her l. hand raised to her hair; in her r. she holds a palm-branch; her head is slightly bent. Signed, "L. Alma-Tadema, op. clxxix." Painted 1877. (G.G.) Canvas, 77 by 38 in.

## 151 HIDE-AND-SEEK.

Miss Ellen Mallinson.

The scene is laid in the gardens of the Villa Albani at Rome. A little girl is crouching down behind one of the tall marble terms, and a woman, who is partly concealed by the steps on the l., by which she is coming up, has just discovered her. Signed, "L. Alma-Tadema, op. clxviii." Painted 1876. (G.G.) Canvas, 14 by 8½ in.

## 152 A SUMMER OFFERING.

Sir John Aird, Bt.

Two girls carrying vases of pink and white roses; the head of another girl is seen in the background. Signed, "L. Alma-Tadema, op. ccccliii." Painted 1911. Panel, 14 by 20 in.

## 153 GOLDFISH.

Mrs. Dunkels.

Small full-length figure of a girl lying upon a marble floor and watching goldfish swimming in a tank; beside her is a vase filled with roses, and in the r. background, on a terrace, is seen the figure of another girl looking out over the sea. Signed, "L. Alma-Tadema, op. ccclix." Painted 1900. Panel, 7½ by 16 in.

LENT BY

**154** **Portrait of SIR MAX WAECHTER.**

SIR MAX WAECHTER.

Three-quarter figure seated to r. in an arm-chair, beside a table on which are a large bowl filled with roses, and books; head turned, and looking at the spectator; hands clasped and legs crossed. Signed, "L. Alma-Tadema, op. cccIxviii." Painted 1901. Canvas, 86 by 46 in.

**155** **THE FINDING OF MOSES.**

SIR JOHN AIRD, BT.

"She saw the child . . . And she had compassion on him."
Exodus ii. 6.

Pharaoh's daughter is being carried in a litter along the bank of the Nile; she looks down upon the child Moses, who lies in a cradle which is borne on the shoulders of two girls; the farther bank of the river is crowded with figures, and in the r. distance are seen the pyramids. Signed, "L. Alma-Tadema, op. cccIxxvii." Painted 1904. Canvas, 54 by 84 in.

**156** **Portrait of JOHN WHICHCORD, ESQ.**

ROYAL INSTITUTE OF BRITISH ARCHITECTS.

B. 1823; President, Royal Institute of British Architects, 1879-81; d. 1885.

Three-quarter figure seated in an arm-chair slightly to l., and leaning back; head slightly to l.; wearing evening dress and medal and chain of office. Signed and dated, "L. Alma-Tadema, op. ccxxxvii, 20 March, MDCCCLXXXII." Painted 1882. (G.G.) Canvas, 36 by 30 in.

**157** **WHEN FLOWERS RETURN.**

SIR JOHN AIRD, BT.

Three girls holding festoons of daffodils. Signed, "L. Alma-Tadema, op. ccccii." Painted 1911. Panel, 14 by 20 in.

LENT BY

158 **ENTERING THE COLISEUM.**

Messrs Maple & Co.

The title given to this picture by the artist was "Mænianum Secundum and Summum, Coliseum" (the second and the last range of seats in the Coliseum).

On the l. numerous figures are seen coming into the Coliseum through a doorway in the background; in the r. foreground is part of a column with a large wreath of roses attached to it. Signed, "L. Alma-Tadema, op. cccev." Painted 1911. Panel, 9¼ by 15¼ in.

159 **YOUNG AFFECTIONS.**

Mrs. Henry Joachim.

Scene in an enclosed garden. In the midst of the flowers stand a term of Silenus and a fountain, while in the foreground, upon a low wall, is seated a lady holding a child on her lap and showing it a doll; beside her are a bowl and a sponge. Signed, "L. Alma-Tadema, op. ccxxxv." Painted 1882. (G.G.) Panel, 15 by 9 in.

160 **PREPARATIONS: IN THE COLISEUM.**

Executors of the late Sir L. Alma-Tadema, R.A.

Full-length figure of a girl standing near a tripod; she is clothed in a tiger-skin, and wears a wreath of ivy in her fair hair; she holds a towel with both hands, and beside her is a marble table on which are several dishes containing fruit and eggs; behind her is seen a section of the Coliseum, with several figures, and the arena is on the l. Signed, "L. Alma-Tadema, op. ccccviii." Painted 1912. Canvas, 60 by 31 in.

This is the last oil picture painted by the artist.

161 **Portrait of ALFRED WATERHOUSE, ESQ., R.A.**

Mrs. Alfred Waterhouse.

Architect of the Natural History Museum, and many other public buildings.

B. 1830; A.R.A. 1878; R.A. 1885; Treasurer of the Royal Academy 1897–1901; d. 1905.

Half figure, seated; nearly full face, looking at the spectator; hands clasped. Signed, "L. Alma-Tadema, op. cccx." Painted 1891. Canvas, 25¼ by 20¼ in.

LENT BY

**162 "UNDER THE ROOF OF BLUE IONIAN WEATHER."**

Rt. Hon. Sir Ernest Cassel.

Two girls, seated and reclining upon a semi-circular raised marble seat, are listening to the strains of a flute played by a man who stands on the other side of the seat with his back to them; other figures at the foot of the steps on the r.; sea in the background; blue sky. Signed, "L. Alma-Tadema, op. cccixiii." Painted 1901. Panel, 19 by 46 in.

**163 THE VOICE OF SPRING.**

Messrs. Arthur Tooth & Sons.

A young woman seated on a semi-circular raised marble seat, overlooking a small pond; near her is an altar, on which an offering is burning; in the background is seen a wide stretch of country, with trees and the sea to the l.; numerous groups of figures; blue sky, with clouds. Signed, "L. Alma-Tadema, op. cccxcvii." Painted 1910. Panel, 19 by 45 in.

**164 Portrait of DR. HANS RICHTER.**

Dr. Hans Richter.

Half figure, seated; nearly full face, looking at the spectator; dark clothes; brown background. Signed, "L. Alma-Tadema, op. ccxxvii." Painted 1881. (G.G.) Canvas, 27 by 23 in.

**165 A PICTURE GALLERY.**

Messrs. Vicars Bros.

Interior of the gallery. In the l. foreground is a young man holding a flower, and looking intently at a painting on an easel; beside him is a partially concealed figure, and behind, a woman holding a fan is seated on a couch and looks towards the picture; in the background a group of three persons, two of them, with their backs turned towards the spectator, are examining the paintings on the wall. Signed, "L. Alma-Tadema, op. cxxvi." Painted 1874. (G.G.) Canvas, 86 by 66 in.

LENT BY

166 **LOVE'S JEWELLED FETTER.**

Mrs. Coutts Michie.

Two ladies are seated on a marble terrace overlooking a lake; one of them places a ring on the finger of the other; their figures are partially concealed by an azalea bush. Signed, "L. Alma-Tadema, op. ccoxxviii." Painted 1895. Canvas, 25 by 18 in.

167 **Portrait of GEORGE AITCHISON, ESQ., R.A.**

Royal Institute of British Architects.

B. 1825; A.R.A. 1881; R.A. 1898; President, Royal Institute of British Architects, 1896–99; d. 1910.

Three-quarter figure seated in front in an arm-chair; head slightly turned away from the spectator; in his r. hand he holds a book which is opened and turned inwards; the fingers of his l. hand are extended; dark clothes. Signed, "L. Alma-Tadema, op. ccclxi." Painted 1900. Canvas, 46 by 36 in.

168 **SISTERS.**

Alfred Parsons, Esq., R.A.

Busts of two ladies; one in a hat in profile to r., and the other, with head slightly inclined, looking at the spectator; dark background. Signed, "L. Alma-Tadema, op. ccxci." Painted 1889. Canvas, 20¼ by 25¼ in.

169 **AN APODYTERIUM.**

Mrs. Joshua.

The ante-chamber, or dressing room, of ladies' baths under the Roman Empire. To the r. a staircase leads to the upper apartments, used for resting and massage; one of the attendants is leading some ladies upstairs, and carrying instruments required for the massage, and in the background ladies and children are seen passing through the big doors which communicate with the wrestling court. Signed, "L. Alma-Tadema, op. cclxxiv." Painted 1886. Panel, 18 by 24 in.

LENT BY

170 CARACALLA AND GETA.

Messrs. Arthur Tooth & Sons.

The picture is intended to represent a gala performance given in the Flavian Amphitheatre, better known as the Coliseum, by Septimus Severus on the occasion of his bestowing on Bassianus, nicknamed Caracalla, his son by his first wife, the title of Antoninus Cæsar. The Emperor is seated in the Imperial box. Beside him sits Julia Domna, his second wife, who had endeavoured to obtain for her own son Geta the same honour that had been bestowed on Caracalla. She is surreptitiously passing some letters to an attendant. Caracalla is standing to the right of the Emperor, and Geta between his two sisters. The second part of the entertainment, which included bear-baiting, has begun.

Every detail in the picture has been very carefully thought out by the artist, who, in a letter written at the time the picture was painted, gave a most learned description of the construction and arrangement of the Coliseum as he conceived it to have been, and to have looked when full of people, showing in what way the seats may possibly have been filled and the arena utilized.

In this letter he states that he has from the outset counted the number of spectators as he painted them in, and that the number reached was 2500; and adds, "allowing that the columns and garlands hide as many more, this would give a total of 5000 figures for that seventh part of the Coliseum which is shown in the picture, and for the entire building 35,000, the number usually believed to have found room in the auditorium."

Signed, "L. Alma-Tadema, op. cccLxxxii." Painted 1907. Panel, 48¼ by 60¼ in.

171 Portrait of LEOPOLD LOWENSTAM, Etcher.

Mrs. Lowenstam.

The distinguished Dutch etcher; etched many plates from pictures by the artist; b. 1842; d. 1898.

Half-figure, seated to r. at a table near a window, etching a copper plate from a picture hanging in front of him; head turned and looking at the spectator; light coat. Signed, "L. Alma-Tadema, opus cclii," and inscribed, "For Mrs. L. Lowenstam, when her husband was 41 years of age." Painted 1883. Canvas, 20¼ by 25¼ in.

LENT BY

172 **THE FRIGIDARIUM.**

Sir Max Waechter.

In the r. foreground an attendant is dressing a lady, and behind them another attendant draws back a curtain to allow a lady, who has just left the bath, to pass into the dressing-room; the bath itself is seen in the background, with rising ground behind it. Signed, "L. Alma-Tadema, op. ccclii." Painted 1890. Panel, 18 by 24 in.

173 **Portrait of MISS ANNA ALMA-TADEMA.**

The Misses Alma-Tadema.

Three-quarter figure, standing beside an open door, nearly full-face, looking at the spectator; in her r. hand she holds a vase of flowers; low-cut flowered dress, and wide sash. Signed, "L. Alma-Tadema, op. ccxlviii." Painted 1883. Canvas, 44 by 30 in.

174. **IN MY STUDIO.**

The Lady Wantage.

A corner of the artist's studio. The model has left her place and bends over a bunch of roses in a vase which stands upon a piano covered with a richly embroidered velvet cloth; behind the girl is a window of Mexican onyx. Signed, "L. Alma-Tadema, op. cccxi..." Painted 1893. Canvas, 28½ by 17½ in.

175 **A SOULPTURE GALLERY.**

Mrs. Coutts Michie.

A slave is turning round a great vase that stands on a pedestal, so as to show it to the two visitors, a gentleman and a lady, seated near; beyond them stand another lady and two children. Signed, "L. Alma-Tadema, op. cxxv." Painted 1874. (G.G.) Canvas, 86½ by 66 in.

176 **Portrait of W. WHITAKER THOMPSON, ESQ.**

London County Council.

Three-quarter figure, seated in front, nearly full face, looking to l. of the spectator; l. hand alone visible; dark clothes; brown background. Signed, "L. Alma-Tadema, op. ccccvi." Painted 1911. Canvas, 29 by 24 in.

LENT BY

**177 THROUGH AN ARCHWAY.**

MESSRS. WALLIS & SON.

Several figures, prominent among them a young man, are coming up a flight of steps through an archway; behind is seen a garden in strong sunlight; on a semi-circular seat are several other figures seated. Signed, "L. A. T., op. cxxxix." Painted 1874. (G.G.) Panel, 12 by 9 in.

**178 BACCHANTE.**

MALCOLM R. AIRD, ESQ.

Half figure, head inclined to l., and looking towards the spectator; playing on cymbals; another figure is seen in l. background. Signed, "L. Alma-Tadema, op. cccl xxxiv." Painted 1907. Panel, 16 by 13 in. (oval).

**179 "HER EYES ARE WITH HER THOUGHTS, AND THEY ARE FAR AWAY."**

RT. HON. SIR ERNEST CASSEL.

A young girl seated on a terrace; she rests her head on her r. hand and looks out over the sea; beside her is a large flowering azalea bush. Signed, "L. Alma-Tadema, op. cccxlv." Painted 1897. Panel, 9 by 15 in.

**180 A FOREGONE CONCLUSION.**

AMY LADY TATE.

Two girls are hiding behind a large vase at the top of some steps, and are watching a man who is coming up, and holding a ring in his r. hand. Signed, "L. Alma-Tadema, op. cclxxiii." Painted 1885. Panel, 12 by 9 in.

**181 AN EARTHLY PARADISE.**

"All the heavens of heaven in one little child."—*Swinburne.*

ALFRED PALMER, ESQ.

A young mother is kneeling and embracing a little child, who lies upon a couch on his back, with both arms extended. Signed, "L. Alma-Tadema, op. cccvii." Painted 1891. Canvas, 34 by 65 in.

LENT BY

182 SILVER FAVOURITES.

"Where, sensitive of every ray
That smites this tiny sea,
Your scaly panoplies repay
The loan with usury."—*Wordsworth.*

JAMES T. BLAIR, ESQ.

A group of three girls round a fishpond on a marble terrace overlooking the sea, which is in the background; the one nearest the spectator is standing and feeding the fish; the second is seated and leaning forward; and the third reclines on the seat, with both her hands raised to her head. Signed, "L. Alma-Tadema, op. ccclxxiii." Painted 1903. Panel, 27¼ by 16¼ in.

183 THE ROMAN POTTERS IN ENGLAND.

H.M. THE QUEEN OF HOLLAND.

Interior of a pottery; in the foreground a slave, whose head and r. arm alone are visible, is carrying a tray containing several vases; behind him is a wall on which is the household altar containing votive offerings of onions and flowers and a small lighted lamp; in the left-hand bottom corner are a number of the potters at work.

This picture is the left-hand bottom corner of a larger work, "Hadrian in England: Visiting a Romano-British Pottery,"—which was cut into three. Signed, "L. Alma-Tadema, op. cclxi A." Painted 1884. Canvas, 30 by 47 in.

184 Portrait of THE RT. HON. A. J. BALFOUR, M.P.

HON. W. F. D. SMITH.

Three-quarter figure, seated to r.; head slightly inclined, and looking to the r. of the spectator; dark clothes and background. Signed "L. Alma-Tadema, op. cccvi." Painted 1891. Canvas, 50 by 36 in.

185 VAIN COURTSHIP.

SIR MAX WAECHTER.

A man and a girl are seated in a room beside an open window, through which a garden is seen; he leans forward, with his head resting on his r. hand, and gazes at her; she is looking away from him through the window. Signed, "L. Alma-Tadema, op. ccclxii." Painted 1900 Canvas, 30 by 16 in.

LENT BY

**186** **LOVE IN IDLENESS.**

Mrs. Denny.

The title originally given to this picture by the artist was "Love's Votaries."

Full-length figures of two girls near a fountain; the one on the l. is seated, and clasps her knees with both hands; the other is stretched at full length with her arms on a cushion; both are looking away from the spectator; sea in the background; clear sky. Signed, "L. Alma-Tadema, op. cccviii." Painted 1891. Canvas, 34 by 65 in.

**187** **"HUSH! SHE SLEEPS."**

Messrs. Maple & Co.

A woman, seated on the ground beside a statue near the base of a column, is looking up and holding her l. hand to her lips; beside her is a child asleep in a cradle; garden in the background. Signed and dated, "L. Alma-Tadema, '70." Panel, 16 by 11 in.

**188** **ORANTE.**

Malcolm R. Aird, Esq.

Half-figure of a girl, dressed in white; her hands and eyes are raised in an attitude of prayer; behind her is a window. Signed, "L. Alma-Tadema, op. cccLxxxiii." Painted 1907. Panel, 16 by 13 in. (oval).

**189** **"THE YEAR'S AT THE SPRING.**
**ALL'S RIGHT WITH THE WORLD."**

Alfred C. de Rothschild, Esq.

A young girl seated, and writing in a small book; she is looking straight in front of her; behind is the sea and a large flowering shrub. Signed, "L. Alma-Tadema, op. cccLxix." Painted 1902. Panel, 13¼ by 9¼ in.

**190** **Portrait of MISS ONSLOW FORD.**

Mrs. E. Onslow Ford.

Full length figure, standing in a room, and leaning upon a piano; head slightly inclined, looking at the spectator; hands clasped; brown and blue dress; beside her is a wicker stool with a cushion. Signed, "L. Alma-Tadema, op. cccxxxviii," and inscribed, "For Friend Ford." Painted 1896. Panel, 15 by 11 in.

LENT BY

**191 FORTUNE'S FAVOURITE.**

HERR ROBERT VON MENDELSSOHN.

Three girls, on a semi-circular marble seat overlooking the sea, are looking at a necklace which one of their number has taken from a casket. Signed, "L. Alma-Tadema, op. ccexxix." Painted 1895. Panel, 21 by 14½ in.

**192 Portrait of ILONA EIBENSCHUTZ (MRS. CARL DERENBURG).**

MRS. CARL DERENBURG.

Half figure, seated in front; head slightly inclined to r., looking at the spectator; her r. arm rests upon a couch, and she holds some roses; red blouse; green curtain background. Signed, "L. Alma-Tadema, op. ccexcvi." Painted 1909. Canvas, 20 by 26 in.

**193 THE SIESTA.**

CHARLES THOMAS HARRIS, ESQ.

A group of figures, reclining in various attitudes in the shade of a building, listening to one of their number playing upon a pipe; sunlit landscape, and a temple in the background. Signed and dated, "L. Alma-Tadema, 1873, op. cxii." (G.G.) Panel, 6½ by 18½ in.

**194 VENUS AND MARS.**

WILLIAM YATES, ESQ.

Full-length figure of a little girl standing beside a marble wall, and holding with both hands a statuette of Mars; sea in the background. Signed, "L. Alma-Tadema, op. cclxxxvii." Painted 1888. Panel, 23 by 11 in.

**195 UNCONSCIOUS RIVALS.**

KUNST-HALLE, HAMBURG.

Two girls, one seated, and one standing and leaning against a balcony, beside a large flowering shrub; the first looks towards the spectator, and holds her r. hand to her lips, and the other is looking down over the balcony. Signed, "L. Alma-Tadema, op. ccexxi." Painted 1893. Canvas, 18 by 25 in.

LENT BY

196 **A DEDICATION TO BACCHUS.**

KUNST-HALLE, HAMBURG.

A temple beside the sea, which is seen in the background. On the r. is an altar protected by an awning from the rays of the sun; round it are grouped a priest and a priestess and a large company of maidens, playing musical instruments. From the l. a crowd of worshippers advances, bearing torches and playing music, preceded by four men, who carry a wineskin. Behind two girls who are dancing is seen the child who is about to be dedicated to Bacchus, accompanied by her mother and other relatives. In the centre foreground a Bacchante, with both arms upraised, salutes the procession, and on the l. another Bacchante stands beside a large vase. Signed, "L. Alma-Tadema, op. ccxciii." Painted 1889. Canvas, 29½ by 69½ in.

197 **THE FAVOURITE POET.**

THE DOWAGER LADY WIGAN.

Full-length figures of two girls, in a room, beside an open window; one is lying at full length upon the window seat, with her r. arm raised to her head, and her l. extended; the other, seated on the steps beside her, is reading from a roll. Signed, "L. Alma-Tadema, op. ccxc." Painted 1888. Panel, 14¼ by 19½ in.

198 **THE WOMEN OF AMPHISSA.**

MRS. YERBURGH.

During the holy war that followed the taking of Delphi by the Phocians, it chanced that the Chyades, women sacred to Dionysos, were seized with religious frenzy, and wandering aimlessly came at night to the city of Amphissa, which was in league with Phocis, their enemy. But being weary and unconscious of danger, they lay down in the market place and slept. When the wives of Amphissa heard this, they hastened to the spot, fearing lest the Chyades should suffer insult or injury; and, standing round the sleepers, waited till they had awakened, then tended them and gave them food. After which, having asked leave of their husbands, they led the wanderers from the city, safe unto the boundaries of their own land.

The scene is laid in the market place of Amphissa; in the foreground are several of the Chyades asleep; others are waking, and are being fed by the women of Amphissa, who stand about in large numbers; on the l. are various stalls. Signed, "L. Alma-Tadema, op. cclxxviii." Painted 1887. Canvas, 48 by 72 in.

LENT BY

199 IN A ROSE GARDEN.

THE DOWAGER LADY WIMAN.

Two girls, one of whom is lying at full length, with her head in the lap of the other, who is seated, upon a marble seat overhung by rose bushes; the latter is shaking the flowers and causing the petals to fall on the former; sea and sky in the background. Signed, "L. Alma-Tadema, op. ccxcviii." Painted 1889. Panel, 15 by 20 in.

200 THE VINTAGE FESTIVAL.

KUNST-HALLE, HAMBURG.

The interior of a temple. A procession is advancing from the r., and passing an altar on which is a smoking tripod; at the head of the procession is a priestess, who carries a flaming torch in her r. hand; she is followed by a band of maidens playing musical instruments, two priests carrying each a large wine jar, and a girl carrying a bunch of grapes and a vase in a basket. A crowd of worshippers in the court and on the steps to the l. survey the scene. Signed and dated, "L. Alma-Tadema, 1871." Canvas, 29 by 69 in.

201 A KISS.

SIR MAX WAECHTER.

A little girl, who has just come up a flight of steps leading down to a lake, in which are seen several figures bathing, is being kissed by a young woman who bends down towards her; an attendant looks down upon them. Signed, "L. Alma-Tadema, op. ccccxii." Painted 1891. Panel, 18 by 24 in.

202 AFTER THE AUDIENCE.

HENRY J. MASON, ESQ.

See No. 51.

Agrippa is mounting the stairs and giving directions to the two slaves at the table as he goes; he is preceded by slaves bearing wands; on the r. is the crowd of suitors; at the foot of the stairs are the offerings they have left behind them. Signed, "L. Alma-Tadema, op. cxcvi." Painted 1879. (G.G.) Panel, 36 by 26 in.

LENT BY

**203** **Portrait of I. J. PADEREWSKI.**

M. I. J. Paderewski.

Bust; full face, looking at the spectator; dark clothes; tapestry background. Signed, "L. Alma-Tadema, op. cccxi." Painted 1891. Canvas, 18 by 23 in.

**204** **AVE, CÆSAR! IO SATURNALIA.**

Mrs. Williams.

See No. 46.

Claudius, who is only partly visible, and is shrinking behind curtains on the l., is being saluted as Emperor by the soldiers; at their feet lie the bodies of those who have perished in the massacre. Signed, "L. Alma-Tadema, op. ccxvii." Painted 1880. (G.G.) Panel, 9 by 18 in.

**205** **A GOLDEN HOUR.**

W. E. Cain, Esq.

Bust of a girl, turned to r.; she is clasping with both hands and gazing at a statuette, which forms part of a large vase set upon a table. Signed, "L. Alma-Tadema, op. cccIxxxviii." Painted 1907. Canvas, 14 by 14 in. (square).

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